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"An important adjunct to the gallery is a complete collection of Arundel prints, and we are collecting the Medici prints, both of which adequately cover the early and high Renaissance.

"We are particularly active in the education of the children. We have classes every day from the grade and high schools. The instruction they receive is not confined to the history of art or to individual paintings, for inculcated with it is the art of doing everything. They are taught, through that work which is the true expression of the artist and relevant to the period and environment in which it was created, that to be successful in any walk of life it is necessary to have confidence in one's country, one's own period, and principally in one's self. So, although our teaching chiefly dwells on abstract ideas, it has a practical side of great material value as well as helping to bestow upon these children that great gift, the art of living, which will eventually be understood and enjoyed by all instead of by the privileged few.

"We emphasize that the relation of art to its environment is due to the sensitiveness of the artist to his surround-

ings, and that sensitiveness is also necessary on the part of each one of us before we can enjoy a painting, sculpture, or any work of art; that we must become, metaphorically speaking, a part of that art inasmuch as we belong to the general conditions which evolved it and of which the artist is also a part. When this sensitiveness becomes the property of everyone, the standard of living will be raised; and when this standard is reached, any so-called work of art, whether it is in paint, print, or marble, which is the result of commercialism only, will be unprofitable to produce because everyone will have the instinct to feel the spurious motive which has prompted the work."

The permanent collection of the Hackley Art Museum already comprises sixty paintings and a number of etchings and drawings, as well as several works in sculpture. Among the Americans represented are Blakelock, Davis, Dougherty, Eaton, Inness, Keith, Metcalf, Ochtman, Wyant and Whistler; and with the works by foreign masters may be mentioned paintings by Israels, Kever, Weissenbruch, Gainsborough, Beechey, Raeburn, Corot and De Goya.

CHILDREN'S ART HOURS IN THE CARNEGIE INSTITUTE

BY ALICE PUTNAM

SATURDAY morning, December thirteenth, saw the initiation of a series of "Children's Art Hours" in the Carnegie Institute. This form of educational work, although not new to other art museums, had never been tried in Pittsburgh, and was established with some difficulty. In the first place, only two rooms were available for lecture work with a stereopticon—one a basement room into which daylight never enters and which is therefore too gloomy a place for little folk, and the other the Carnegie Lecture Hall which seats between four and five hundred people and is too large for the number of children

expected this first season. In this hall there is a loss of the feeling of intimacy so precious to children. Then there was the equipment to consider. What could be done without an investment of much money? It did not seem advisable to the management to expend much on a mere experiment which might fail. These and other problems had to be met and overcome.

However, if one waits until all conditions are perfect one generally waits forever, so the Lecture Hall was engaged, a lantern and slides borrowed, and notices of the talk were sent to the sixth, seventh and eighth grades of

near-by public schools. It seemed best not to advertise generally at first. As eleven o'clock of the morning of the lecture approached the writer confesses to have had cold shivers. Suppose no children should come. Would not the Department have reason to feel that it was a mistake to attempt such a movement, that Pittsburgh was not ready for this sort of thing? However, fifty-five children appeared, a number quite beyond our expectation considering how few were invited. Director Beatty welcomed the young people and then turned them over to one of his staff who was to tell the story. The subject chosen for the morning was the life and work of Velasquez. Lantern slides showed his paintings and scenes in Seville and Madrid at that period. The children were apparently rewarded for coming, for the following week they were all there again and had brought many friends with them.

With the feeling that there is a distinct demand for this work in Pittsburgh came the growth of departmental confidence. A fine lantern was purchased and slides are now being bought as needed.

There has been no attempt this season to plan these little lectures in any definite series. A variety of subjects has been presented, depending largely on the illustrative material which could be obtained quickly and with comparatively little expense, for the Department of Fine Arts, although enjoying a reputation for unlimited wealth, counts its dollars like any other institution.

Each little lecture has been followed by a trip to one of the galleries to show the children objects or pictures closely related to the subject of the morning's talk. In fact, the aim of the work is to interest the coming citizens in the beautiful things within their reach, to open their eyes and hearts to a love and knowledge of some of the treasures of life. And nowhere, it seems to me, is there a greater need for this work than in Pittsburgh the Commercial, which is beginning to emerge from its smoke and gloom into a finer atmosphere, a truer

appreciation of values and a more unselfish attitude toward its fellow men.

The subject of the talks which have been presented to the children since December thirteenth are as follows: *Painters and Paintings*: Velasquez, Hogarth, Reynolds, Gainsborough, Van Dyck, Laura and Harold Knight, Murillo, and the permanent collection of Carnegie Institute; *Architecture*: Greek types in Greece, Rome and Pittsburgh, Gothic types in France, England and Pittsburgh; *Sculpture*: modeling of heads, casting of heads, modeling of the figure, casting of figures and assembling of large casts; *other subjects*: Cartooning, illustrated by chalk drawing, Pompeii, the City Beautiful, Japan, its ways and its art.

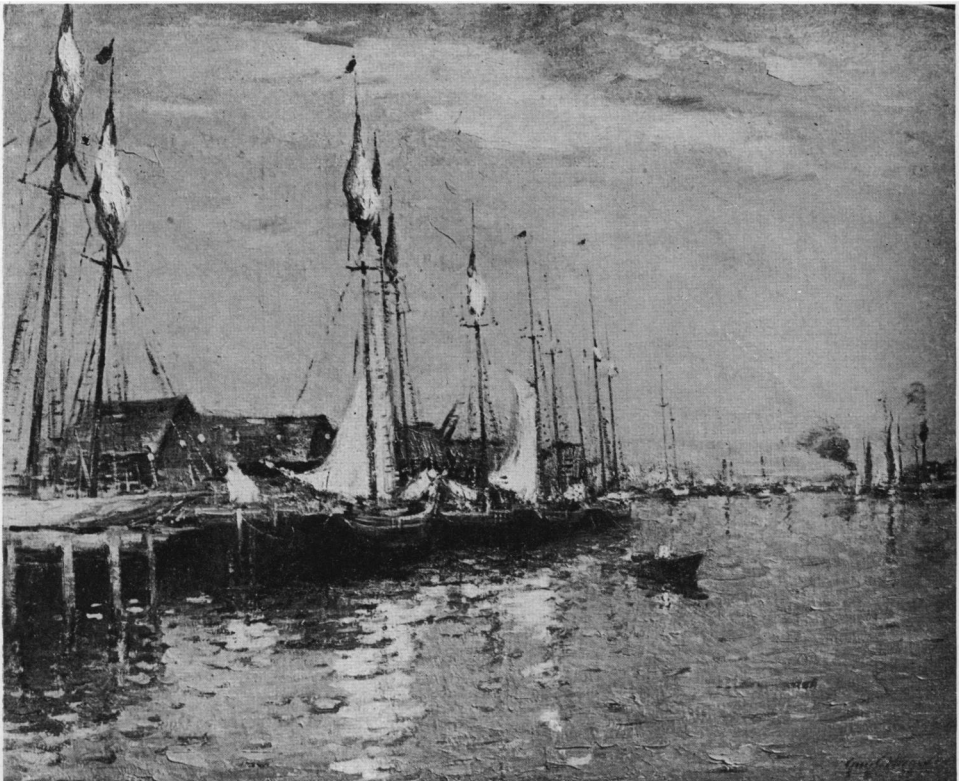
Some of the interesting results of these meetings are to be found in the little modeled statuettes which are brought in to show to us after a morning of casting or modeling, or by the sight of the children telling their parents, on a Sunday afternoon, what "teacher" has said about this or that picture, statue or piece of architecture. Then, too, a number of children have been given the incentive, through the "City Beautiful" lecture, to prepare gardens which will soon be planted in their home or school grounds. Another expression of interest which has come from the children is the making of posters announcing the Children's Art Hour. These posters are sent in from the public schools, and certain ones are chosen each week to exhibit in the Children's Room of the Carnegie Library, and in the halls of the Institute. Indeed, the fine spirit of sympathy and coöperation shown by the Director of Art and the teachers in the public schools has been of inestimable value to the Department of Fine Arts in carrying on this work. The librarians of the Children's Room of the Library have also been of great aid. Each week they are ready with lists of books which are appropriate for the occasion, and the lectures are thus admirably supplemented and reinforced.

The members of the staff of the Department of Fine Arts who are inter-

ested in this work with the children have indulged a little in day dreams. They hope before long to see a suitable room given over to the children where they may come during the day or evening, where they may find media for the expression of a growing delight in beauty, and a fresh incentive for study. We hope, too, to see branches of the Department established throughout the city which will extend to the people a knowledge and love of the fine arts as the libraries are extending the love of fine literature. We hope soon to be able to establish a lending system of objects of art, as libraries lend books. Paintings should be sent to schools; prints, photographs, or pieces of pottery, which, though inexpensive, would be good in form and color, could be entrusted to individuals for a period of two weeks or a month. The Washington Irving

High School, in New York City, I am told, is already lending pottery and textiles, thereby setting an admirable example to art museums.

In these and many other ways the Department of Fine Arts of Carnegie Institute is hoping to meet the needs and desires of a rapidly growing community. The annual international exposition has already established the position of these galleries among artists. As the coöperation between the various departments of Carnegie Institute and with the public schools grows, there will develop a strong and influential educational force which will work for the advancement of the industrial as well as the fine arts, for civic beauty and civic betterment. If the interest in the finer things of life be successfully aroused in the children of today we need have no fears for the future of smoky Pittsburgh.



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